ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
20 Newmarket Road
Cambridge
England

Somerset House
417 Maitland Avenue
Teaneck, NJ 07666
USA

Date of publication and production of master: 1978

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is identified by a three-part serial number. The first part of the serial number designates the sales list in which the title was first announced. The second part indicates the agent of publication, i.e. the museum, gallery or organisation that was responsible for the publication of the catalogue. The third part of the serial number is the number allotted to that title.

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Technical data:

Producing laboratory: Chadwyck-Healey Ltd.

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Christo: Wrap In Wrap Out

January 18—March 2, 1969

Museum of Contemporary Art
237 East Ontario Street
Chicago, Illinois 60611

BIOGRAPHY

Born Christo Javacheff, Gabrovo, Bulgaria, 1935. Studied at Fine Arts Academy, Sofia, 1951-56. Arrived in Prague, 1956, Vienna, 1957, and in Paris, 1958. Wrapped first objects, 1958. First project for a building wrapping, 1961. Moved to New York where he still lives, 1964. First actual building packages, Bern and Spoleto, 1968.

Projects and temporary monuments: Stockpiles of oil drums along Cologne Harbor, 1961. **Iron Curtain,** rue Visconti, Paris, 1962. **42,390 Cubic-foot Package,** Minneapolis, 1966. **Bern Kunsthalle Anniversary Package,** 1968. Packed buildings, Festival of Two Worlds, Spoleto, 1968. **193,000 Cubic-foot Package,** Kassel Documenta, 1968.

One-man exhibitions: Galerie Haro Lauhus, Cologne, 1961; Gallerie "J", Paris, 1962; Galerie Schmela, Dusseldorf, 1963, 1964; Galleria Apollinaire, Milan, 1963; Galleria del Leone, Venice, 1963, 1964; Galleria La Salita, Rome, 1963; Galerie ad Libitum, Antwerp, 1964; Galleria Sperone, Turin, 1964; Stedelijk van Abbemuseum, Eindhoven, 1966; Leo Castelli Gallery, New York, 1966; Wide White Space Gallery, Antwerp, 1967; Galerie Der Spiegel, Cologne, 1967; Museum of Modern Art, New York, 1968; Institute of Contemporary Art, Philadelphia, 1968; Lo Giudice Gallery, Chicago, 1969.

Selected group exhibitions: "New Realists," Sidney Janis Gallery, New York, 1962; "Festival du Nouveau Réalisme," Neue Galerie im Künstlerhaus, Munich, 1963; "Comparaisons," Musée d'Art Moderne de la Ville de Paris, 1963, 1964; IV Biennale, San Marino, 1963; III Biennale, Musée d'Art Moderne de la Ville de Paris, 1963; Salon de Mai, Musée d'Art Moderne de la Ville de Paris, 1964, 1966, 1968; "4," Leo Castelli Gallery, New York, 1964; "Nieuwe Realisten," Gemeentemuseum, The Hague, 1964; "Pop, etc., etc.," Museum des 20. Jahrhunderts, Vienna, 1964; Neue Realisten & Pop Art," Akademie der Künste, Berlin, 1964; "Pop Art, Nouveau Réalisme, etc." Palais des Beaux-Arts, Brussels, 1965; "Aspect '66," Institute of Contemporary Art, Philadelphia, 1966; "Eight Sculptors: The Ambiguous Image," Walker Art Center, Minneapolis, 1966; 68th American Exhibition, Art Institute of Chicago, 1966; Premio Marzotto, Valdagno (circulated), 1966-67; "Superlund," Kunsthalle, Lund, 1967; "Scale Models and Drawings," Dwan Gallery, New York, 1967; "Macrostructures," Richard Feigen Gallery, New York, 1967; "Museum of Merchandise," YW & YMHA, Philadelphia, 1967; "7 for '67," City Art Museum, St. Louis, 1967; "Dada, Surrealism and Their Heritage," Museum of Modern Art, New York, Los Angeles County Museum, Art Institute of Chicago, 1968; "Projects for Commissions," John Gibson Gallery, New York, 1968; "L'Art vivant," Fondation Maeght, St. Paul de Vence, 1968; Documenta IV, Kassel, 1968; "Von der Collage zur Assemblage," Institut für Moderne Kunst, Nuremberg, 1968.

BIBLIOGRAPHY

A complete bibliography is to be found in the Philadelphia Institute of Contemporary Art catalogue listed below. For quick reference the following reading is suggested:

Hahn, Otto. "Christo's Packages," **Art International** IX/3:25-27, Zurich, April 1965.

Christo, with essays by David Bourdon, Otto Hahn, and Pierre Restany, Milan, Edizioni Apollinaire, 1966.

Alloway, Lawrence. Introductory essay, **Christo,** Eindhoven, Stedelijk van Abbemuseum, 1966.

Van der Marck, Jan. "Christo," **Eight Sculptors: The Ambiguous Image,** Minneapolis, Walker Art Center, 1966.

Van der Marck, Jan. "Minneapolis Package: un pacco d'aria," **Domus** 448:50-3, Milan, March 1967.

Prokopoff, Stephen S. Introductory essay, **Christo: Monuments and Projects,** Philadelphia, Institute of Contemporary Art, 1968.

Bourdon, David. "Crisis of Christo's Balloon," **Life,** September 6, 1968.

Alloway, Lawrence. "Christo and the New Scale," **Art International** XII/7:57, Lugano, September 20, 1968.

Work-in-progress and all other photographs courtesy of Shunk-Kender.

ACKNOWLEDGMENTS

The Museum of Contemporary Art has been wrapped by Christo with 10,000 square feet of canvas tarpaulins.

The resulting museum-size package, a monument to the world of art, will remain wrapped for forty days after which the museum's everyday exterior will again be bared.

With the whole idea of a modern museum and its usefulness somewhat up for grabs, Christo's packaged monument succeeds in parodying all the associations a museum evokes: a mausoleum, a repository for precious contents, an intent to "wrap up" all of art history.

For the record, the Museum of Contemporary Art is the first institution of its kind in the United States to be packed. The artist braved the Chicago wind and sub-zero temperatures to wrap and tie up the museum's exterior.

On behalf of my trustees I wish to thank Christo for his dedication to this project and for the time and effort it involved. Edwin A. Bergman, Vice President of the Board of Trustees, made a personal gift that enabled us to splurge on tarpaulins. David Katzive is responsible for the logistics of the exhibition, Karin Rosenberg for editing the catalogue. Joseph LoGiudice deserves thanks for joining in the production of a catalogue package that services both the show at the LoGiudice Gallery and that at the museum. A very special word of thanks should go to David Z. Johnson of the Johnson Printing Company in Minneapolis who donated a uniquely shaped two-sided poster.

Jan van der Marck
Director

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